

SOTHEBY & CO.

34 & 35 NEW BOND STREET, LONDON, W.1

CATALOGUE

OF

**HIGHLY IMPORTANT
FRENCH AND ENGLISH FURNITURE**

*The Property of THE COUNTESS OF COVENTRY
AND THE TRUSTEES OF THE CROOME ESTATE*

AND

**A COLLECTION OF
FINE CONTINENTAL PORCELAIN**

The Property of DAVID STALDER, Esq.

Day of Sale :

On FRIDAY, the 25th of JUNE

At ELEVEN o'clock precisely

1948

Illustrated Catalogue (12 Plates)



FOREWORD

Croome Court was probably built by Lancelot Brown, who encased part of an older house within the framework of the new, beginning his work in 1751.

Robert Adam was responsible for the interior and for various temples and grottoes in the park, and worked side by side with Capability Brown at Croome as he was later to do at Compton Verney and Bowood.

George William, sixth Earl of Coventry, married Maria Gunning, a celebrated Irish beauty, in 1752. On her death he married the Hon. Barbara St. John, in September 1764. Lord Coventry was a patron and lifelong friend of Adam. The earliest surviving drawing by Adam for Lord Coventry is dated 1760 and the latest, for a gateway, bears the date 1791.⁸ Not only did Adam work for the Coventry family at Croome, but also he was responsible for their London house in Piccadilly, now the St. James' Club. The architect died in 1792, and was buried in the south transept of Westminster Abbey, in the Poet's Corner, Lord Coventry acting as one of the pall-bearers at his funeral.

In these circumstances it is safe to assume that much of the furniture, fine mirrors and fittings at Croome were designed by Adam, and indeed drawings for mantelpieces, pier-glasses and mouldings for Croome and Coventry House are in the Soane Museum and in the possession of the Coventry family. The furniture from Croome now offered for sale is, therefore, a record of the taste of Robert Adam and of one of his most influential patrons. Lord Coventry himself was a connoisseur of considerable standing, and, according to family tradition, his support of Allan Ramsay secured for the artist the position of Court painter over the head of Sir Joshua Reynolds.

At the suggestion of Adam one of the rooms at Croome was hung with Boucher-Nelson tapestry—as were rooms at Osterley Park and elsewhere—and the sumptuous Lou's XV secretaire by B.V.R.B. was presumably bought to furnish it. Were not the English commodes in the French taste also designed by Adam for placing in this room? The assumption is not capable of proof, but it is difficult to imagine for which other of the rooms, designed in the severe classical manner, they can have been intended.

French tapestries with panels of figures designed by Boucher with swags and birds on a rose-coloured floral ground; French furniture of the highest quality and modest proportions; English commodes in the French taste designed by the outstanding British classical architect—this marriage of French and English 18th century taste produced a decorative scheme which was, perhaps, unsurpassed.

SOTHEBY & CO.

CATALOGUE
OF
A COLLECTION OF
FINE CONTINENTAL PORCELAIN
COMPRISING

PRODUCTS OF THE MEISSEN, BAYREUTH, ST. CLOUD, HÖCHST, ARRAS,
TOURNAI, SÈVRES AND OTHER FACTORIES

AND INCLUDING

A FINE TOURNAI EWER AND BASIN
from the Duke of Orléans service
The Property of David Stalder, Esq.

ALSO

HIGHLY IMPORTANT FRENCH & ENGLISH FURNITURE

INCLUDING

TWO SUPERB ENGLISH COMMODES IN THE FRENCH TASTE PROBABLY DESIGNED
BY ADAM

A LOUIS XVI PARQUETRY COMMODE BY R.V.L.C.
A MOST IMPORTANT SECRETAIRE BY B.V.R.B.

AND

THE PRINCIPAL 18TH CENTURY FURNITURE AND MIRRORS FROM CROOME COURT
The Property of the Countess of Coventry and the Trustees of the Croome Estate

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY & CO.

G. D. HOBSON, M.V.O.

C. G. DES GRAZ, C.B.E.

C. V. PILKINGTON

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Auctioneers of Literary Property and Works illustrative of the Fine Arts
AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W.1

On FRIDAY, the 25th of JUNE, 1948

AT ELEVEN O'CLOCK PRECISELY

On View at least Two Days Previous (not Saturdays)
Catalogues may be had.

Illustrated Catalogue (12 Plates)

A Printed List of all Prices and Buyers' Names at this sale can be supplied
for two shillings, and for all sales at low subscription rates.

GOODS AND SERVICES (PRICE CONTROL ACT), 1941

The attention of buyers purchasing goods (including second-hand goods) for resale in the course of their business is directed to the above-mentioned Act and the Maximum Prices Orders and the Restrictions of Resale Order made thereunder.

CATALOGUE

OF

FINE CONTINENTAL PORCELAIN AND
IMPORTANT ENGLISH & FRENCH FURNITURE

DAY OF SALE:

Friday, 25th June, 1948

AT ELEVEN O'CLOCK PRECISELY

The Property of David Stalder, Esq.
Gerrards Cross

MEISSEN PORCELAIN

1 A CUP AND SAUCER attractively painted in Kakiemon style with wheatsheaf, pomegranate and flower-sprays, brown edge rims, crossed swords and Johanne marks ; an octagonal Cup and Saucer, with quail pattern ; a quatrefoil lobed Cup and Saucer ; and an octagonal Cup, with alternate panels of flowers and " S " scroll on an orange ground (*last cf. Darmstaedter Cat., pl. 30, no. 163*)

2 A SAUCER DISH unusually decorated in Arita style, with chrysanthemum and other flowers in the centre, the border with underglaze blue and white panels superimposed on flowers in enamel colours, scalloped rim, 10 $\frac{1}{2}$ in. ; and a covered Mug on three paw feet, similarly decorated, 4in., caduceus mark

3 Two CUPS AND SAUCERS and a covered Cream Jug, painted with cups sporting amidst clouds, below puce scale borders, green rustic handles ; another Cup and Saucer, with cupids, by the same hand, plain white ground ; a barrel-shaped Mustard Pot, in Sèvres style, 3in. ; a square Inkwell, with elaborate gilt panels of quay scenes, 2 $\frac{1}{2}$ in. ; and two odd Cups

4 A MEISSEN TEAPOT of "bullet" shape, with puce-outlined shell and foliate handle and dragon spout, painted in brilliant enamel colours and gilding with flowering lotus, 8in. ; and a pair of Cups and Saucers of the same service, crossed swords marks

5 A MEISSEN TOY TEAPOT and quadrangular Stand, painted in puce campana with battle scenes, within elaborate gilt network and rocaille borders ; and another very similar, with gilt spout, and reserved panels of landscapes on a dark iron-ground, with quadrangular stand, crossed swords marks, in blue

6 A MEISSEN TEAPOT of lobed shape, the powdered purple ground with reserved panels of landscapes, recalling the work of the Dresden court painter Thiele, 1 quay scenes, $4\frac{3}{4}$ in.; and three attractive Cups and Saucers, with reserved enels of landscapes and flowers in colours on a similar ground 8

7 Two MEISSEN CUPS AND SAUCERS, with pale greeny-blue ground and erved panels of figures and landscapes in the manner of Heintze; an octagonal p and Saucer, with burnished gold interior; and another smaller Teacup and ucer, with similar ground 8

8 A MEISSEN TEA CADDY of upright rectangular shape, with pale greeny-blue und, attractively painted with landscapes at each side and barbed medallions river scenes on the back and front, $4\frac{1}{2}$ in.; and a Coffee Pot in similar palette, th right-angle handle, 5 in. 4

9 A MEISSEN COFFEE POT AND COVER, with lip spout and scroll handle, with eny-blue ground, decorated with quatrefoil panels of figure subjects in landscapes the body, the cover with smaller panels of quay scenes, "Indian" flowers on e handle and spout, gilt finial, $8\frac{1}{2}$ in., crossed swords mark 2

** For monochromes of this type see W. B. Honey, "*German Porcelain*", 10 and 11.

10 A MEISSEN SUGAR Box of quatrefoil lobed form, with "powdered" purple und, decorated in colours with chinoiseries in the manner of Herold, within atrefoil gilt panels, $4\frac{3}{4}$ in.; a Cup and Saucer, with continuous landscapes, similar und; and another Cup and Saucer, with flowers and puce brocade spirals . Hannover, p. 86, fig. 139) 6

11 A MEISSEN YELLOW COFFEE POT, with pear-shaped body and tall neck, inted in puce camaieu with figure subjects, buildings and ruins in landscapes, a yellow ground, the scroll handle and spout with flowers in puce, $7\frac{1}{4}$ in., crossed ords mark 2

12 A MEISSEN DATED PART SERVICE attractively painted with miners in ndscapes, one of the Saucers bearing the date 1748, comprising:—Teapot and Cover, apoy and Cover, six Cups and seven Saucers 17

13 A MEISSEN CHOCOLATE POT of cylindrical shape, with right angle handle, unished gold spout, metal mounts and swing handle to cover, the body painted th fine quay scenes and seascapes, within large rococo gilt panels, interspersed th sprays of flowers and insects in colours, $6\frac{1}{4}$ in. 2

14 A MEISSEN OVAL TRAY, with crinkled borders and green rustic handles and wers in coloured relief, painted with vignettes of landscapes and river scenes in e manner of Herold, within elaborate gilt trellis and rococo borders, in similar style the preceding lot, 12 in.

15 A MEISSEN "HAUSMALER" CUP AND SAUCER, by F. J. Ferner, with flowers, gures and buildings in coloured enamels and underglaze blue; and another, from e same atelier, with radiating panels of flowers, buildings and figures, on a ribbed round, gilt and underglaze blue exterior 4

** See Honey, "*German Porcelain*", pl. 76B and "*Dresden China*", pl. 33c.

16 A BAYREUTH, "HAUSMALER" CUP AND SAUCER, by Johann Friedrich Jetszsch, painted with parrots, fruit and wine on a table, gilt and floral borders, and old and blue fluting; and another "outside decorated" Cup and Saucer, with a ll-length figure of a Chinaman in a garden scene 4

** For first see Catalogue of the Ostermann Collection (1928), pl. 20, no. 352, d exterior Honey, "*German Porcelain*", pl. 27B.

17 A "HAUSMALER" CUP AND SAUCER, by F. J. Ferner, the cup with a scene of peasants working in a vineyard, the saucer with a boat and fishermen in foreground and houses on craggy hills in the background, gilt border

** The hand of this artist is seen on another cup and saucer in the Catalogue of the Darmstaedter Collection, pl. 94, no 418; and also the Moseley Collection Sotheby's, July, 1946, no. 96.

18 AN ATTRACTIVE MEISSEN PART SERVICE, superbly painted with botanical plants, insects and sprigs on a fluted ground, by Johann Gottfried Klinger comprising :—a fine lobed Bowl, three Cups and Saucers, and a Milk Jug and Cover

** The teapot of this service, formerly in the Moseley Collection, is illustrated by Honey in "German Porcelain", pl. 7a.

19 A LARGE MEISSEN TUREEN, COVER AND STAND of globular shape, with double shell and puce-tinted handles, the white body painted in Kakiemon style with kylin, phoenix and flower-sprays, after Lowenfinck, the cover surmounted by a griffin pine-apple finial, 13 $\frac{3}{4}$ in.

20 A MEISSEN FIGURE OF "THE CAPTAIN", in black tricorn hat, blue coat, yellow vest and breeches, a sword at his side, 5 $\frac{1}{2}$ in.; and another of a Lady in Oriental costume, in white robes with puce and yellow linings and yellow shoes, 5 $\frac{3}{4}$ in.

** For the Italian Comedy figure see Darmstaedter Catalogue (1933), pl. no. 33 and for last see Fischer Catalogue, Dresden 1906, p. 44, fig. 33.

21 A MEISSEN FIGURE OF A SHEEP, with head turned to its right, brown markings, on oval flower-encrusted base, 3 $\frac{7}{8}$ in. (cf. Jones Bequest, South Ken., pl. no. 179A); a small begging Figure of a "Macaroni" Dog, 3in.; a Miniature white Figure of a Gallant, 2 $\frac{3}{4}$ in.; and a Needlecase, surmounted by a lady's bust, 5 $\frac{1}{2}$ in.

22 A MEISSEN FIGURE OF BACCHUS, with a bunch of grapes in his raised left hand, a goblet in his right, on gilt plinth, 6 $\frac{1}{2}$ in.; a seated Figure of a Boy, with basket of fruit, 4 $\frac{3}{4}$ in.; and an attractive small Frankenthal Figure of a Drummer Boy in uniform, 4in., incised mark P.H.C.

23 A GOOD MEISSEN FIGURE OF A TRINKET-SELLER, from the "Cris de Paris" after Bouchardon, in white coat, black breeches and pink vest, holding a tray and black tricorn hat in his left hand, supported by his brown pack, flower encrusted base, 7 $\frac{1}{2}$ in.

** The model is illustrated by Honey in "German Porcelain", pl. 14b; see also "Festive Publication", p. 32, fig. 40.

VARIOUS CONTINENTAL PORCELAIN

24 A LIMBACH FIGURE OF A YOUTH, with hair *en queue*, standing, holding a posy to his nose, another in his other hand, wearing yellow-lined puce coat, red and white striped vest and breeches and black shoes, green and black mottled rockware base, 7in.

** Probably intended for "Spring" from the Seasons, Hannover illustration Summer and Autumn, p. 254, fig. 401.

25 A ST. CLOUD COVERED BOWL of cylindrical shape, with double handles Chinese Fukien style, decorated with flowering prunus in relief, 4in.; a Milk Jug and Cover, similarly decorated, and with scroll handle, 5in.; and a Cup and Saucer, all with applied prunus.

** The first from the Collection of the Dowager Viscountess Harcourt, Sotheby's November, 1945. For style of decoration see Hannover, vol. 3, p. 21, fig. 18.

26 A ST. CLOUD CUP AND SAUCER, with narrow blue lambrequin border, fluted bly and trembleuse saucer ; and another lobed Cup and Saucer, with rustic handle, pnted in enamels in Kakiemon style, with wheatsheaf and flowering plants 4

27 A NIDERVILLER DISH, painted in the centre with a small landscape, within pce and green leaf scrolls and ribbon-ties, the border with three flower-sprays, blue til rim, 10 $\frac{1}{2}$ in. ; a Niderviller covered quatrefoil Bowl in biscuit, with festoons of flowers in relief, 4 $\frac{1}{4}$ in. ; and a Chantilly large Plate with sprays of flowers and butterfls in underglaze blue, 11 $\frac{3}{4}$ in., hunting horn mark in blue 4

28 A VIENNA COFFEE CAN and Saucer, with medallions of Cupid behind gilt ts on a ground of simulated grey brick-work ; a later Cup and Saucer, with panels flambeaux on a pale blue ground and Cupid in a rose ; and another, with a bouquet flowers on a burnished gold ground, dark green field 6

29 A VENICE COFFEE CAN and Saucer, with monogram "B.C." in gold, and fwers, flanked by trees, *large red anchor mark* ; a Nove tall Coffee Can and Saucer, pnted with medallions of lovers, *signed A.C.*" and with the owner's monogram ".A.B." in gold ; and a smaller Nove Coffee Can, with panels of views and smaller nels of geometric and architectural motifs, inscribed on the base "G.B. Nove" 6

30 AN ATTRACTIVE HÖCHST TEAPOT, finely potted and painted with views of landscapes, river scenes and ruins, floral knob to cover and radiating festoon border, in. ; a Wallendorf Coffee Can and Saucer, with equestrian and bust portraits of ederick the Great ; a Frankenthal Coffee Can and Saucer, with musical cupids and ver-sprays, *Carl Theodor mark in blue* ; and a Teapoy and Cover, with birds on a tted ground, *similarly marked*, 5in. 8

** The last from the Pierpont Morgan Collection.

The hand of the Hochst teapot painter is also seen on a Pfalz-Zweibrucken Coffee ot in the Victoria and Albert Museum, illustrated by Honey, "*German Porcelain*", 85.

31 A PAIR OF ENGLISH CHELSEA PLATES, with moulded borders and sprigs of wers in Kakiemon style, and in the centre in red, orange and yellow a pair of lovers, own edge rims, 9 $\frac{3}{8}$ in., *red anchor period* 2

** This pattern is very rare and taken direct from a Chinese original of the ign of K'ang Hsi, which in its turn derived from the Japanese potters Kakiemon. See Tilley, "*Antique Collector*", March/April, 1947, p. 65, a similar example in the uffnell Collection.

32 AN ARRAS CACHEPOT with double handles, spirally moulded rim, painted ith sprays of flowers in intense blue, 3 $\frac{3}{4}$ in. ; a Saucer, with pheasants in gold on a ottled blue ground, in Sèvres style, 5in., *mark A.R.* ; and a Tournai covered Jug d Basin, with blue and gold borders and gilt sprigs, acorn knob to cover, 7in. 5

** For type of first see C. H. Wilde, "*Continental China*", pl. 18.

33 TWO TOURNAI WHITE FIGURES of Children, lightly draped and with flowing air, one with a wheatsheaf, perhaps intended to represent Summer, on moulded ases, 3 $\frac{1}{2}$ in. ; and a miniature Vase of urn shape, on a moulded plinth, decorated ith flowers in relief, 3 $\frac{1}{2}$ in. 3

34 A RARE ARRAS CACHEPOT of circular shape, with double rustic handles, ith rich "gros bleu" ground, gilt with flower-sprays in Vincennes style, and with our panels of rural views and river scenes in colours, bordered by finely gilt foliage, ne interior plain, 4 $\frac{1}{2}$ in. high, 6 $\frac{1}{2}$ in. wide, *mark A.R. in blue*

** From the Louis Huth Collection, 1905.

From the Darmstaedter Collection, 1933, Catalogue, pl. 114, no. 482.

Noted in Chaffers "*Marks and Monograms*", 13th ed. p. 1017.

35 A FINELY PAINTED TOURNAI EWER AND BASIN, from the celebrated Du of Orleans service, *painted by Jean Ghislain Joseph Mayer*, the ewer with helmet shaped rim, painted with panels of birds and insects on a blue ground with arabesques, the rest of the body plain ; the fluted oblong Basin painted in the centre with the "Cuckoo of Senegal" perched on a rock by a riverside, a castle in the background, the rich blue border gilt with scrolling foliage and with panels of birds and butterflies, the base with the names of the birds, *basin, 12 $\frac{3}{4}$ in. diam., ewer 9 $\frac{3}{4}$ in. high*

** This service was ordered by the Duke of Orleans in 1787 and the birds were painted by Mayer, after Buffon's "*Natural History*". See Hannover, fig. 511, p. 32 Darmstaedter Catalogue (1933), pl. 95, no. 453, and Laurent "*La Manufacture Imperiale et Royale de Porcelaine de Tournay*" (1937), col. pl. 27, no. 300.

[See ILLUSTRATION, PLATE III]

36 A PAIR OF ATTRACTIVE NYMPHENBURG PLATES, with scalloped rims, the centres with small quatrefoil panels painted in colours with vignettes of river scenes on the rims with fruit, vegetables, wheatears and insects in a pleasing palette including a soft green, gilt line borders, *10 $\frac{1}{4}$ in., impressed "rautenschild" mark*

[See ILLUSTRATION, PLATE II]

SEVRES PORCELAIN

37 A VINCENNES SUCRIER AND COVER, with floral knob, the white ground decorated with aquatic and exotic birds, *4in.* ; and a shallow Urn, with double handles, moulded in relief with gilt acanthus leaves on a "bleu-de-roi" ground, and with radiating gadroons on the top, *repaired, 11in. diam.*

38 A VINCENNES CUP AND SAUCER, gilt with birds in flight within a shield-shaped cartouche, ornamented with flowers and cornucopiae-like trellis motifs on a mottled blue ground

** From the Barnard Castle and Alfred Hill Collections.

See an article by William King on "*Vincennes Porcelain*" in "*Apollo*", June 1931, fig. 1 and 2.

39 A COFFEE CAN AND SAUCER, painted in puce camaieu, with a rural landscape and birds in flight, within gilt dentil borders ; and a small turquoise Cup and Saucer with gilt entwined handle, painted with reserved panels of flowers and festoons by Fontaine

40 A SÈVRES COFFEE CAN, with narrow gilt and claret borders, and vertical panels of flowers divided by narrower gilt panels, *mark of Madame Capelle* ; and a later Coffee Can and Saucer, attractively painted with urns, "C"-scrolls, exotic birds and floral meander, *Republic period*

41 A SÈVRES BOWL of shallow form, painted with evenly spaced sprays of flowers, within blue line borders, *10 $\frac{1}{4}$ in., 1772, mark of Niquet* ; and two attractive Cache-pots, also painted with flowers, gilt and blue rococo handles and borders, *4 $\frac{1}{2}$ in. one with the mark of Claude Antoine Tardi*

42 A VINCENNES CUP AND SAUCER, the cup of beaker shape, with gilt handles decorated on a rich "bleu-de-roi" ground with reserved panels gilt with birds in flight, within gilt foliage and trellis ornament

** From the Barnard Castle and Alfred Hill Collections.

43 A SÈVRES MINIATURE ECUELLE, COVER AND STAND, with double handles painted with panels of fruit, beehives and agricultural implements and utensils, a blue, red, white and gilt chequered ground, *mark of Viellard* ; and a trilobed Saucer painted with flowers and with blue bound borders and ribbon-ties in relief, *4 $\frac{1}{4}$ in.*

44 A SÈVRES CUP AND SAUCER, attractively decorated on a white ground, with foliate chaplets, painted with pink roses and buds, *date* 1771; a Coffee Can and Saucer, with scattered cornflower sprigs between blue stippled borders and floral rander, *mark of J. J. Pierre*; and another, with numerous foliate borders divided gilt dentil lines, *mark of Niquet* 6

** The first from the Alfred Hill Collection

45 THREE SÈVRES PLATES, with bouquets of flowers within blue medallions, rims with evenly spaced sprays of flowers, within borders matching the medallion, n., *Republic*; and six other later Plates, in two sizes, with views of Napoleon's treat from Moscow, 9in. and 6 $\frac{3}{4}$ in. 9

46 A SÈVRES TEAPOT of small size, the yellow ground with small cornflower igs and borders of the same, on a white ground, 4in., *mark of Taillandier, gilder rault*; and a yellow Coffee Can and Saucer, with festoons and candelabra-like tifs, 1788, *mark of Noel* 4

47 A SÈVRES TURQUOISE DISH of oval shape, attractively painted with bouquets flowers and bunches of fruit, within richly burnished cartouches and gilt festoons, 2in., *mark of Prevost, gilder Chauvaux*

48 A SÈVRES CREAM JUG, with gilt rustic handle and three rustic feet, attractively painted with panels of fruit and flowers, on a richly burnished "bleu-de-roi"ound, 3 $\frac{3}{4}$ in.; a Coffee Can and Saucer, painted with two youthful lovers flying kite, on a heavily gilt "bleu-de-roi" ground, *mark of le Guay*; and another blue-ound Cup and Saucer, with gilt panels of rural landscapes 5

49 A SÈVRES CUP AND SAUCER, painted with panels of bouquets of flowers in tural colours, within rich blue borders finely gilt with floral festoons, *mark of icard and "B"*; another similar, but with fruit and flowers, *marks of Huny and ulanger*; and another with panels of birds, by *Evans*, on a blue and gilt "vermicelli"ound 6

50 A SÈVRES SUCRIER and Stand, with a pink ground chequered in blue and ith kidney-shaped panels of wreaths of flowers, gilt dentil borders; and a Cup and ucer, with flowers in puce camaieu, within gilt dentil rims, *mark of Bienfait* 4

** The first from the Collection of Lionel de Rothschild, Esq., O.B.E.

51 A SÈVRES TURQUOISE QUATREFOIL DISH, attractively painted across the corner, with garlands of flowers which continue on the underside, above turquoise wave" ornament outlined in gold and gilt with flowers and foliage, also continued the underside, 11 $\frac{1}{2}$ in., 1755, *mark of Julien Hurel de Choisy (?)*

** From the Collection of Lionel N. de Rothschild, Esq., O.B.E.

52 A SÈVRES COFFEE CAN and Saucer, with yellow ground, painted in blue, ith a continuous panoramic landscape, the centre of the saucer with horticultural mplements, diamond and scroll border, *mark of Viellard*, 1788

53 TEN SÈVRES PLATES, decorated in the centre with a circular medallion containing a stylised flower-head, blue dots and pink flowers, within a blue and gold order, the rims with similar dotted and blue and gold arabesque borders, 9 $\frac{1}{4}$ in.; nd two other Plates, somewhat similarly decorated 12

54 A SÈVRES COFFEE CAN and Saucer, decorated on a light blue "oeil-de- erdrix" ground with panels of cupids and amatory trophies *en grisaille* and joined y berried husk festoons; and another with conjoined panels of berried husk reaths and festoons, on a pink dotted ground 4

55 A SÈVRES MINIATURE CUP and Saucer, the former with double handles painted with birds in flight, within burnished deep blue borders, *mark of Evans* and another Cup and Saucer, with cupids in puce camaieu, blue borders gilt with trellis and foliage, *mark of Yvarnel*

56 A SÈVRES COFFEE CAN and Saucer, with light blue "oeil-de-perdrix" ground, painted in reserved panels with peasants in rural landscapes, 1772

57 A SÈVRES SUCRIER, Cover and Stand, attractively chequered in turquoise with gilt flower-heads at the junctions and enclosing flower sprays in colours, 3½in. and a Coffee Can and Saucer, painted with youthful lovers and a lamb, within green borders gilt with cornucopiae-like scrolls and foliage

58 A SÈVRES COFFEE CAN and Saucer, painted with oval panels of roses and cornflowers, on a lilac band of husk meander and medallions, the light blue ground richly gilt with festoons and scrolls, 1780, *mark of Guillaume Noel*

59 ANOTHER, with turquoise "oeil-de-perdrix" ground and panels of cupids *en grisaille*, encircled by berried husk meander; and another, smaller, with husk festoons below gilt stippled borders, painted with roses and mauve and blue scrolls, 1783, *mark of Noel*

60 A SÈVRES COFFEE CAN and Saucer, painted in colours with boating and quay scenes, the rich "bleu-de-roi" borders finely burnished with trellis, "C" scrolls and pendant floral festoons, *mark G.D.*

61 Two SÈVRES TURQUOISE SALTS of oval shape, the sunk receptacles painted with birds and flowers respectively, within gilt dentil borders, supported on rectangular bases with four white and gold fluted columns at the corners, 4½in.

62 A SÈVRES TEAPOT AND COVER, the apple-green borders richly burnished with flowers and leafage and painted below in colours with sprays of flowers, 4¾in.; and a cinquefoil Saucer of the same service, 1757, *mark of Taillandier* (cf. Ostermann Cat. 1928, pl. 49, no. 928)

63 A SÈVRES CUP AND SAUCER, attractively painted with amatory trophies and rustic lovers on a rich "bleu-de-roi" ground, gilt leaf scrolls and festoons round the rims, 1779, *painter's mark G.D., gilder's mark Chauvaux*

64 ANOTHER, painted with Near Eastern scenes and figures of beys, on rich blue ground with elaborate borders of interlaced strapwork and foliage, *gilder Le Guay*

65 A SÈVRES YELLOW DISH of oval shape, superbly painted with pheasants and exotic birds in a woodland scene, by *Evans*, within a rich yellow surround and fine burnished gilt borders, 12½in., *brilliant state*

** From the Pierpont Morgan Collection.

[See ILLUSTRATION, PLATE II]

66 A VINCENNES SMALL TEAPOT, with silver-gilt spout, the oviform body painted with cherubs in blue, within trellis rocaille panels, the cover with birds in flight, 4in., *painter's mark Veillard*; and an oval Dish, painted with a putto holding a wreath in a pastoral scene, in blue camaieu with flesh tints, the mazarin-blue border finely gilt with evenly spaced flower-sprays

67 A FINE SÈVRES CABARET, most attractively painted in puce camaieu on a plain white ground with putti on clouds holding musical instruments and amatory rôphie's, gilt dentil rims, comprising :—Teapot and Cover, Sucrier and Cover, Cream Jug on three rustic feet; Cup and Saucer, with entwined handle and lobed oval lateau, *date letter for 1761* 8

68 A SÈVRES TURQUOISE CUP AND SAUCER, painted with a camp scene with a soldier holding aloft a tankard while a woman is holding a frying pan over a fire, gilt cornucopia and interlaced foliate borders, *painter's mark Morin, gilder Boulanger* 2

69 A PAIR OF PARIS VASES, with double female mask handles, one of which has been repaired, the bodies attractively painted with chinoiseries, festoons and gilt taff leaves on the lower part and on the circular feet, $9\frac{1}{2}$ in., *mark of Louis Stanislas Xavier, Clignancourt* 2

70 A SÈVRES TRINKET TRAY, with Rose Pompadour ground, and a pair of covered cups, painted with bouquets and wreaths of flowers on white panels, within gilt oiliate borders, gilt line rims, *repaired, 9\frac{3}{4} in., painter's mark Baudin, gilder Chauvaux*

3

** From the Collection of Mrs. Arthur Sassoon.

71 A SÈVRES DIAMOND-SHAPED TRAY, with an oval mazarin-blue medallion in the centre from which radiate four sprays of flowers in colours on a white ground, within a blue border matching the centre, with four smaller panels of flowers, within finely burnished gold borders and dentil rim, $11\frac{3}{4}$ in., *painter's mark Guillaume Noel, date letter for 1761*

[See ILLUSTRATION, PLATE I]

72 A PAIR OF SÈVRES TOILET POTS, the covers with applied floral knobs, painted with wreaths and ribbon ties within white reserved panels, on a light blue "oeil-de-perdrix" ground, $3\frac{1}{2}$ in., *date letter for 1765, painter's mark Charles Tandart* 4

73 A PAIR OF SÈVRES APPLE-GREEN DISHES of square shape, each painted with four panels of fruit and flowers with gilt wreath-like borders, on a pea-green ground, gilt borders, $8\frac{1}{4}$ in., *date letter 1787, painter's mark Taillandier, gilder's mark Chauvaux*

** From the J. Pierpont Morgan Collection. 2

74 A mahogany Display Cabinet, of Louis XV style, mirror-backed and the glass front and sides with ormolu framing, 30 in. wide by 5 ft. 5 in. high

75 Another, of similar type, with concave sides and raised on cabriole legs, 35 in. wide by 5 ft. 4 in. high

76 Another, of plainer type, painted black, the upper part mirror-backed, with glazed doors and sides supported on a stand with square legs, 50 in. wide by 5 ft. 4 in. high

Various Properties

76A A PAIR OF CUT-GLASS CANDELABRA, supported on vase-shaped stems with central drip-guards from which issue three foliate candle branches, surmounted by magnolia-shaped nozzles, the leaf-decorated drip-guards hung with pendent faceted and pear-shaped drops, 20 in. 2

76B A VERY FINE ENGLISH CUT-GLASS CHANDELIER, with diamond-cut vase-shaped stem from which issue twelve faceted candle branches, with serrated drip-guards and with twelve shorter upright branches, similarly fitted and ornamented with spike finials; from the upper part twelve "shepherd's-crook" arms support pendent chains of drops connecting with festoons of larger cut drops, medallions and pendent pear-shaped faceted ornaments, 6 ft. 6 in. high, 4 ft. wide

77 BRONZE STATUETTES. A pair of French Bronzes, each of a seated child, the boy writing and the girl reading from an open book, on draped rectangular bases, 17in. high; with marble plinths

78 A BRASS CHANDELIER, the baluster stem fitted with twelve candle branches arranged in two tiers and surmounted by a dove, the spherical base with the contemporary engraving "Ambrose Johnson, Robert Caudwell, Wardens 1726", 48in. high, English, circa 1720, converted for electricity

** From Normanby Hall, North Lincolnshire.

79 AN AUBUSSON FIRE SCREEN, designed with a pastoral trophy on a pale green ground, within a garland of roses, forget-me-nots, lilac and other flowers and an outer brown border, contained in a giltwood cheval frame of Louis XVI style, 2ft. 6in. wide

80 A French parquetry Table, inlaid with a trellis design in kingwood, fitted with a drawer, on an open baluster support and quadruple splayed feet, 2ft. wide

81 Another French Table, of Louis XV style, the oval top inlaid with a chinoiserie scene and fitted with a frieze drawer and slide, on slender cabriole legs, 2ft. 8in. wide; and a small drum-top Table, with drawers and a marble top, 1ft. 4in. diam.

82 A Louis XV kingwood and marquetry petit Commode, the serpentine top covered in red leather, with two drawers, on cabriole legs, 1ft. 5in. wide; and another French kingwood serpentine petit Commode, fitted with five small drawers, 1ft. 5in. wide

83 A Louis XVI small Settee, the frame fluted and carved with paterae, 2ft. 11in. wide; and a Wall Mirror, in a gilt frame, 2ft. 7in. wide

84 A LOUIS XV COMMODE, of transitional type, in kingwood banded with stained wood and fitted with three short and two long drawers, surmounted by a brescia marble slab, 4ft. 3in. wide, stamped Lard

85 A LOUIS XV CHAISE-LONGUE, in two parts, covered with green silk, the moulded frame with a high-back carved with roses, the same motive repeated on the foot, supported on cabriole legs, 6ft. long

86 A LOUIS XVI SMALL CANAPÈ, covered in pink brocade, the frame with high arched back, sloping arms, shaped seatrail and turned legs, crisply carved with money pattern and other mouldings, the cresting centred with foliage and with ball finials, 3ft. 8in. wide

87 A LOUIS XVI CHIFFONIER, panelled with tulipwood bordered with satinwood and boxwood lines cross-banded with kingwood, containing six drawers, surmounted by a marble galleried top, with chamfered corners, 3ft. 10in. high by 1ft. 8in. wide

88 A SET OF LOUIS XV GILTWOOD SEAT FRAMES, comprising a pair of chairs, a pair of bergères and a canapé, the crestings of the cartouche-shaped backs carved with shells and foliage, the cabriole legs decorated with rosettes, canapé 5ft. 6in. wide

89 A Louis XVI upright Secrétaire, in tulipwood banded with kingwood, the interior fitted with shelves and drawers, enclosed by a fall front, with a drawer above and long drawers under, enclosed by a pair of doors, with ormolu escutcheons and mouldings and free-standing side columns, 4ft. 9in. high by 2ft. 11in. wide

90 A LOUIS XVI MARQUETRY ENCOIGNURE, signed M. Ohneberg M.E., fitted with shelves enclosed by a shaped door inlaid with a Trophy of Music and a rosette and trellis frieze, in kingwood and lemonwood, the chamfered sides with well-cast ormolu mounts, *perhaps by Etienne Garin*, surmounted by a marble top, 2ft. 10in. high by 2ft. 3in. wide

** Martin Ohneberg was received Master in 1773.

91 AN 18TH CENTURY SERPENTINE COMMODE, with canted and fluted pilasters, fitted with four graduated drawers, one with a slide and adjustable supports, resting on bracket feet, 4ft. 1in. wide

92 A SET OF SIX EARLY 18TH CENTURY WALNUT SINGLE CHAIRS, with hoop backs and solid splats, the drop-in tapestry-covered seats on shaped front rails, each on four cabriole legs with club feet 6

93 AN ATTRACTIVE LOUIS XVI CANAPÈ, the back and seat covered in Aubusson tapestry designed with vases, flowers, garlands and scrolling within laurel borders, the giltwood frame carved with guilloche mouldings centred with aural branches, 5ft. 10in. wide

94 An Upright Display Cabinet, in mahogany and of Louis XVI style, with ormolu mounts and glazed door and sides, 26in. wide

95 A Hepplewhite small mahogany Occasional Table, banded with kingwood, with rising screen, hinged top, and slide, on slender cabriole legs, 23in. wide

96 A SHERATON SMALL SIDEBOARD of bow-fronted form and in mahogany banded with satinwood, fitted with three drawers and a cupboard enclosed by a tambour slide, 45in. wide

97 A LOUIS XV UPRIGHT SECRETAIRE, in cross-banded tulipwood, with a frieze drawer, and cupboard under the fitted interior, the chamfered sides ormolu mounted, 31in. wide

98 A LOUIS XV WORK TABLE, in rosette and trellis marquetry banded with kingwood; the oval top with three-quarter gallery and a drawer and slide, on cabriole legs united by a kidney stretcher, 23in. wide

The Property of the Countess of Coventry and the Trustees of the Croome Estate

99 A bronze Bust of a Girl, full face, and with the hair plaited and looped above the ears, 19in. high, early 18th Century

100 A PAIR OF PORPHYRY URNS of dark green colour with everted rims, circular bases and square plinths, 13in. high, 18th Century 2

101 A PAIR OF LOUIS XVI VASE CANDELABRA in ormolu and blue enamel, each with candle branches in the form of ormolu sprays of marguerites each of three lights, springing from vases, the necks spirally fluted with entwined snake handles, vine garlands on quatrefoil bases, 2ft. 11in. high 2

102 THREE EMPIRE BRONZE AND ORMOLU CANDELABRA, comprising a pair, each of two lights, held aloft by winged putti on engraved plinths, 20in. high; and a larger Candelabrum of five lights, of similar design, 2ft. 11in. high 3

103 A PAIR OF ANDIRONS in bronze and ormolu, the rococo stands supporting rearing lions of naturalistic form, 15in. high; and another pair of ormolu Andirons, in the form of dragons on scroll plinths, 14in. high, English mid-18th Century 4

104 A TORTOISESHELL LACQUER LONG-CASE CLOCK, by Brounker Watts of London, the arched gilt dial with silvered hour ring, calendar aperture and a day of the week lunette engraved with figures, and with well-chiselled cherub and crown spandrels, the case with a raised gilt decoration of Chinese pavilions, monkeys, seraphim and birds, the waist with a glazed pendulum aperture and the hood with pilasters and domed pediment, 9ft. 2in. high

** Brounker Watts was apprenticed to Joseph Knibb in 1684.

105 A green lacquer Long-case Clock, by Ednd. Baily of London, with arched gilt and mounted dial, the case with raised gilt gesso chinoiseries and the domed hood with gilt ball spires, 8ft. 11in. high

106 A LOUIS XVI ORMOLU AND MARBLE CLOCK, the movement contained in a cylindrical case, with silvered dial, supported on black and white marble columns surmounted by lions and an eagle with wings displayed, at the base of the columns stand allegorical figures and the shaped plinth with fine ormolu mounts, 1ft. 11in. wide

** Illustrated by Bolton, "Architecture of Robert and James Adam", vol. I, p. 182.

107 Two attractive Aubusson Tapestry Panels, woven with bouquets of flowers and laurel boughs in colours on a black ground, contained in a mahogany Screen of Louis XV design, panels approx. 3ft. by 18in.

108 A painted leather Screen of six folds, decorated with vases of flowers, figures of Chinese ladies, children and attendants in gardens, and magnolia and other floral sprays in polychrome on a black ground, each panel 9ft. high by 1ft. 10in. wide, early 18th Century

109 Another six-fold Screen, finely decorated with an Emperor in a pavilion with attendants and with horsemen and animals in the foreground, the other panels with figures of ladies in gardens, children and vases, each panel 9ft. high by 1ft. 10in. wide, early 18th Century

110 An Oriental lacquer Casket, with a raised gilt gesso pattern of trees and birds on a black ground and with incised gilt lacquer mounts; on a mid-18th Century Chinese Chippendale stand, 2ft. 7in. wide

111 A PAIR OF REGENCY BOULLE DISPLAY CABINETS, each of two parts, with shelves enclosed by glazed doors and panels of gilt-metal inlay on an ebony ground and with arched cornices, 4ft. wide

112 A FINE MID-18TH CENTURY FOUR-POST BED, with silk crimson damask tester and hangings, the serpentine cornice of carved and pierced wood, designed with "C"-scrolls, foliage and shells covered in damask, and with a shaped pelmet; the front posts in mahogany, fluted and reeded and the back with a panel of damask with box-spring and mattress, canopy 7ft. 4in. long by 6ft. 9in. wide

18TH CENTURY MAHOGANY FURNITURE

113 A George II mahogany tripod Table, the circular top with a scalloped edge on a plain turned column and tripod legs, 2ft. 3in. wide; and another, of paler colour with square top, 26in. wide

114 A PAIR OF LATE ADAM MAHOGANY WINDOW SEATS, the seats and scrolled arms covered in rose figured damask, the arm facings and seat-rails crisply carved with channelling, pendants, rosettes and foliage and supported on turned, fluted, and tapering legs, 6ft. 2in. wide

** Illustrated by Bolton, "Architecture of Robert and James Adam", vol. I, p. 181.

115 ANOTHER, *en suite* with the preceding lot but with a fawn repp cover with appliques of satin-stitch embroidery in polychrome silks, 6ft. 4in. wide

116 ANOTHER SMALLER ADAM WINDOW SEAT, *en suite*, 4ft. wide

117 A PAIR OF GEORGE III SETTEES of unusual curved form, with arched serpentine backs and splayed and scrolled arms, on mahogany frames, 6ft. 7in. wide 2

118 A SET OF SIX HEPPELWHITE CHAIRS, comprising one Arm and five Singles, the square backs with triple splats carved with drapery, on square moulded legs 6

119 AN EARLY GEORGE III MAHOGANY ENVELOPE TABLE, the triangular top with three flaps, the chamfered legs with pierced bracket supports, 3ft.

120 A SET OF THREE GEORGE III LADDER-BACK ELBOW CHAIRS, of unusual type, each with a triple pierced cross-splat, wide serpentine seat and tapering legs 3

121 A SET OF FOUR MAHOGANY LIBRARY CHAIRS, the stuffed serpentine backs, seats and arm rests covered in red leather, the arm supports curved and carved with a twist-and-bead moulding and acanthus foliage, on legs carved with a similar moulding, *mid-18th Century* 4

122 A SET OF SIX LIBRARY CHAIRS, ALMOST IDENTICAL TO THE PRECEDING LOT, but with straight top-rails 6

123 A SET OF FOUR GEORGE III MAHOGANY LIBRARY CHAIRS AND A SETTEE, with stuffed serpentine backs, seats and arm rests, the reeded and fluted sloping arm supports headed with crisply carved paterae; with loose linen covers, the settee covered in green material 5

124 ANOTHER CHAIR, identical to the preceding lot, but with a cover in *point d'hongrois*

125 A pair of late Georgian mahogany Bergères with reeded frames and cane-work backs, seats and sides; with leather cushions 2

126 A George III mahogany Writing Table, the rectangular top inset with a leather panel and the plain frieze fitted with two oak-lined drawers and supported on square tapering legs, 4ft. 4in. wide

127 A GEORGIAN MAHOGANY BUREAU, the interior fitted with pigeon-holes and an arrangement of drawers enclosed by a sloping front, with four graduated drawers under, mounted with pierced brass handles and escutcheons, 3ft. wide

128 A PAIR OF MAHOGANY BEDROOM CHESTS, cedar lined, each fitted with sliding tray shelves enclosed by a pair of well-panelled doors and with two drawers under, on bracket feet, 4ft. wide by 3ft. high, *mid-18th Century* 2

129 A Georgian mahogany Library Chair, with [stuffed back, seat and arm rests, on rectangular supports]

130 A Sheraton semi-circular mahogany Card Table, with folding baize-lined top and tapering legs, 3ft. wide

131 A MAHOGANY PEDESTAL WRITING TABLE, banded with tulipwood, with leather covered top fitted with frieze drawers and the pedestals with drawers and cupboards, 5ft. 11in. by 3ft. 10in.

132 A WING SETTEE AND EIGHT MAHOGANY SIDE CHAIRS, the chairs with stuffed backs and seats and the moulded legs with scrolled bracket supports, the settee with well-scrolled arms and serpentine back, *settee 7ft. 9in. wide, mid-18th Century*

133 ANOTHER SET OF SIX SIDE CHAIRS AND A SETTEE of similar type, the settee with arched back and scrolled arms, and the chairs with stuffed backs and seats and mahogany supports

134 ANOTHER SET OF FOUR SIDE CHAIRS of similar type ; and a pair of Stools *en suite*

135 A GEORGE III MAHOGANY SERPENTINE SIDEBOARD of well-figured wood fitted with a centre silver drawer flanked by two concave cellaret drawers, fitted for bottles, mounted with circular ring handles, supported on tapering moulded legs *6ft. wide*

136 A MID-18TH CENTURY MAHOGANY TOILET TABLE, fitted with numerous boxes and compartments with chamfered lids enclosed by a folding top ; three sides are filled with Chinese railing, and supported on turned cluster legs united by a shaped tray-stretcher, *2ft. wide*

[See ILLUSTRATION, PLATE IV]

137 A FINE SET OF MID-18TH CENTURY MAHOGANY FURNITURE IN THE FRENCH TASTE, comprising a PAIR OF SETTEES AND SIX ELBOW CHAIRS, the Settees with arched serpentine backs, scrolled arms and double serpentine seats, the moulded seat-rails centred with cabochons, each with six cabriole legs terminating in scroll feet ; the elbow Chairs with padded arm-rests and scrolled arm-supports ; covered in calf leather, the settees with loose bolster cushions

** The present leather covering appears to date from the early 19th Century

[See ILLUSTRATION, PLATE IX]

GILT FURNITURE AND MIRRORS

138 A pair of mid-18th Century carved wood and gilt Wall Brackets, carved with gadroon mouldings and the supports scrolled, pierced and carved with flowers *12in. wide*

139 A GOBELINS TAPESTRY FIRESCREEN, *in the style of James Neilson*, designed with a bouquet of white cabbage roses, lilac and foliage, tied with a blue bow, on a puce ground, woven with a relief floral pattern ; contained in a gilt cheval frame with carved mouldings and splayed feet, *panel 20in. wide by 28in. high, 18th Century*

140 A PAIR OF ADAM GILT TORCHERES, of rectangular tapering form, carved on four sides with paterae, wreaths and entwined fruiting vine branches, with white marble slab tops, *4ft. 6in. high*

141 AN ADAM GILT SIDE TABLE, with an attractive slab top formed of a chequer pattern of various rare marbles, porphyries and semi-precious stones ; the frieze of the stand carved with *guilloche* centred with paterae and supported on six fluted and tapering legs carved with foliage, *5ft. 2in. by 2ft. 9in.*

142 A George I gilt Wall Mirror, the original bevelled plate contained in a narrow gilt gesso rectangular frame carved with stylised flower-heads, *2ft. 8in. by 1ft. 10in.*

143 A GEORGE II GILT WALL MIRROR, of rococo form and surmounted by a basket of flowers, the plate divided by scroll mouldings and garlands and festoons of flowers and fruit, *6ft. wide by 7ft. 6in. high*

144 A WILLIAM KENT MIRROR IN CARVED WOOD AND GILT FRAME, bordered by scroll and gadroon moulding, the corners carved with elaborately scrolled foliage surmounted by an architectural pediment, the frieze with finely carved "C"-scrolls, eaves, and corbels surmounted by an elaborately wrought floral and scroll cresting, 5ft. 5in. high by 4ft. 8in. wide

145 ANOTHER GEORGE II WALL MIRROR, of smaller size, the frame of architectural form but showing the influence of the French taste in the *rococo* decoration of the corners and cresting, 5ft. 9in. high by 3ft. 1in. wide

[See ILLUSTRATION, PLATE V]

146 ANOTHER FINE 18TH CENTURY WALL MIRROR, of oval shape, the frame carved with two simple mouldings but enriched with elaborately carved cresting and apron, the former centred with two carved shells, 7ft. 5in. high by 4ft. 3in. wide

[See ILLUSTRATION, PLATE VI]

147 A PAIR OF ADAM PIER GLASSES, of attractive and simple form, the plates contained in plain moulded frames surmounted by mirrored crestings painted with medallions of allegorical figures and flanked by sphinxes, 8ft. 11in. high by 3ft. wide

2

148 ANOTHER ADAM GILT WALL MIRROR, of simple design, the frame with a narrow bead moulding and an outer ribbon-twist moulding surmounted by a delicate cresting of scrolling foliage, ribbons and sprays, 7ft. 3in. high by 2ft. 9in. wide

149 AN ADAM LARGE GILT WALL MIRROR, the frame with channelled borders and key corners, the top rail centred with a classic medallion draped with garrya swags surmounted by a shell cresting and the bottom rail centred with a ram's mask and similar garlands draped from paterae, 9ft. high by 5ft. 8in. wide

150 A RARE AND ATTRACTIVE REGENCY PIER GLASS, the gilt and painted frame with side pilasters in the form of palm trunks, the cresting joining the mirror-plate in an arched scalloped border in the Moorish taste, surmounted by a finely carved eagle, displayed, gilt against a painted brown ground, supported on a painted and gilt detachable base, 10ft. high by 2ft. 2in. wide

** The mirror-plates appear to be of early 18th Century date.

REGENCY MAHOGANY AND ROSEWOOD FURNITURE

151 A SET OF EIGHTEEN REGENCY MAHOGANY CHAIRS, of Trafalgar type, with panelled top-rails and volute crestings, the seats covered in green leather and supported on turned chamfered legs, with ball feet

18

152 A SET OF SIX REGENCY CHAIRS, grained to simulate rosewood, with turned splats, panelled cross-rails, wicker seats, and reeded legs

6

153 A SET OF TWELVE REGENCY MAHOGANY CHAIRS, the arched concave top-rails carved with flower-head paterae, the seats covered in leather and supported on turned legs

12

154 ANOTHER SET OF SIX REGENCY MAHOGANY TRAFALGAR CHAIRS, the scrolled backs with rope-turned cross-rails, cane-work seats and supported on scimitar legs

6

155 A SET OF EIGHT REGENCY MAHOGANY CHAIRS, the backs with "X"-shaped splats centred with roundels and with panelled top-rails, with leather-covered seats and turned legs

156 A REGENCY ROSEWOOD WRITING TABLE, the top inset with a red leather panel, the frieze with two drawers and ormolu satyrs' masks, on turned end-supports and splayed legs, 3ft. 3in. wide

157 A REGENCY ROSEWOOD LIBRARY TABLE, the circular drum top inset with a leather panel and fitted with frieze drawers, on a painted ormolu-mounted column on triangular platform and ormolu-mounted scroll feet, 3ft. 3in. diam.

LATE 18TH CENTURY AND REGENCY PAINTED FURNITURE

158 A SET OF HEPPLEWHITE PAINTED FURNITURE, comprising four Armchairs and a Window Seat, black, parcel-gilt, with "X"-shaped splats and down-curved arms; with loose cushion seats in brocade

159 A SMALL SET OF HEPPLEWHITE PAINTED FURNITURE, comprising a Settee and a pair of Elbow Chairs attractively decorated with gilt stars and blue medallions on a black ground, the backs with an unusual arrangement of conjoined circles, the settee of similar form with a stuffed centre panel, settee 4ft. 4in. wide

160 A SET OF SIX HEPPLEWHITE PAINTED CHAIRS, comprising one Arm and five Single Chairs, the backs with double "X" supports surmounted by turned top-rails; with canework seats and turned legs, decorated in Pompeian red and gilt on a black ground

161 A Regency Torchère, the circular top on triple fluted supports joined by "X"-shaped stretchers and headed by satyrs' masks, green parcel gilt, 3ft. 4in. high

162 A SUITE OF PAINTED SATINWOOD FURNITURE, comprising a pair of Settees and eight Elbow Chairs, covered in figured damask, the solid wood frames painted in green, with guilloches, paterae and acanthus foliage

163 A SET OF SIX GEORGE III PAINTED CHAIRS, of hoop-back form, each with five tapering splats finishing in trefoils, with stuffed nailed seats and tapering legs

164 A SET OF NINE HEPPLEWHITE WHEELBACK CHAIRS, painted to simulate harewood and tulipwood, the backs of oval "fanlight" pattern centred with medallions painted with flowers, the serpentine stuffed seats covered with gros-point needlework, on splayed tapering legs

notes
[See ILLUSTRATION, PLATE IV]

165 SIX CHAIRS IDENTICAL TO THE PRECEDING LOT

166 An attractive painted Bergère, with stuffed nailed back and serpentine seat painted pale green

167 A SET OF TEN HEPPLEWHITE PAINTED CHAIRS of simple design, the backs with three groups of stick splats surmounted by arched top-rails, painted in gilt on a black ground

168 ANOTHER SET OF TEN REGENCY CHAIRS, with cane-work backs and seats the frame moulded and turned, with the mouldings water-gilt

ENGLISH FURNITURE IN THE FRENCH TASTE

169 AN IMPORTANT ENGLISH PARQUETRY AND ORMOLU-MOUNTED
COMMODE IN THE FRENCH MANNER, the front and sides of serpentine form
and fitted with three sliding tray shelves enclosed by a pair of shaped doors ; the
whole is inlaid with panels of lozenge parquetry in kingwood of alternately contrasting
grain, bordered with wide bands of tulipwood. The top is rimmed with an ormolu
band of moulding, and the side with ormolu mounts of Adam character, with garrya
rags, scrolling foliage, and paterae ; on carved wood and gilt gesso scroll feet, 4ft. 7in.
wide by 3ft. high, circa 1770

** It is likely that this commode, and the commode immediately following
in the catalogue, were designed by Robert Adam. A precedent for furniture in
the French taste of the period of Louis XV, designed by Adam, is the commode
at Corsham, the work of John Cobb. It is possible that the present commodes are
also the work of this cabinet maker.

[See ILLUSTRATION, PLATE X]

170 ANOTHER ENGLISH COMMODE IN THE FRENCH MANNER,
INLAID WITH MARQUETRY AND OF EXCEPTIONAL QUALITY. The
front and sides are of serpentine form, and fitted with three sliding tray shelves,
enclosed by a pair of shaped doors, the top is inlaid in shaded pearwood, stained wood
and kingwood with a trophy of music, comprising a lute, with gilt-metal strings, a
tambourine, bagpipes, a recorder, and a French horn, entwined with floral garlands,
ak and palm branches, ribbons, and scrolling ; the doors and sides are inlaid with
ornation sprays, tulips and jasmin, within kingwood borders ; the four ormolu
mounts are in the form of palm branches faced with cabochons and rose pendants,
terminating in scroll feet, all superbly chiselled. The top and doors are ormolu
mounted, and the latter with ormolu spandrel mounts in the form of leaf sprays,
5 ft. 1in. wide by 2ft. 11½in. high, circa 1770 *59.127*

** The mounts of this commode, a detail of which is the subject of one of the
lates, are presumably the work of Matthew Boulton as are those of the previous lot.

[See ILLUSTRATIONS, PLATES VII AND VIII]

FRENCH FURNITURE

171 A LOUIS XVI SECRETAIRE A ABATTANT, in tulipwood with bandings of
kingwood and stained wood, the interior fitted with shelves and small drawers
surmounted by a frieze drawer inlaid with a cube pattern surmounted by a St. Anne
marble top and with a cupboard under enclosed by a pair of doors, the front in cross-
banded quarter veneer, the chamfered sides with ormolu mounts, 4ft. 10in. high by
ft. 1in. wide

172 A VERY FINE LOUIS XVI MAHOGANY AND TULIPWOOD
PARQUETRY COMMODE, SIGNED " R.V.L.C., M.E.". The front is divided
into three rectangular panels of geometric parquetry, framed with plain ormolu
nouldings, the centre panel slightly projecting ; the two drawers have ormolu handles
in the form of drapery and key escutcheons with bows and husk pendants ; the frieze
has three drawers and is mounted with ormolu guilloche. The commode is surmounted
by a quartz-agate slab, and is supported on inverted bell-shaped feet clothed with
ormolu foliage, 4ft. 11in. wide

** Roger de Lacroix was received master in 1755. His work, as is well known,
is represented in all the principal museums of France. See Salverte

[See ILLUSTRATION, PLATE XI]

RECORDED CHRISTIE'S
MAILED 1970 NO 98

173 AN IMPORTANT MARQUETRY SECRETAIRE A ABATTAN SIGNED "B.V.R.B., M.E.", designed in the full Louis XV style, with panels fine marquetry and ormolu mounts of exceptional quality ; the interior has serpent shelves and an arrangement of five drawers, the fronts also of serpentine outline one with metal secretaire fittings. The fall front is lined with gilt-tooled blue leather and the lock-plate is engraved ; beneath is a cupboard, enclosed by a pair of doors. The front and the splayed and curved sides are inlaid with carnation sprays, in kingwood on a tulipwood ground, framed with ormolu mouldings and borders of purple wood. The cabinet is surmounted by a red *griotte* marble slab, and is raised on short cabriole legs, 3ft.-5in. wide by 4ft. 3in. high, mid-18th Century.

** An almost identical secretaire by the same ébéniste is illustrated by André Theunissen in "*Méubles et Sièges du XVIII^e siècle*" (pl. IX). The mounts are evidently cast from the same moulds. The author states that this secretaire was ordered by Louis XV as an intended present to Charles III of Spain. The gift was never made, and the cabinet was sold by Louis XVI in 1780, passing into the Collection Sir John Hope, of Musselborough.

The manner in which every surface of this secretaire is curved and moulded, the curve and volume of each panel being nicely calculated to form an element of balanced whole, gives to this piece a remarkable sculptural quality and sense of style.

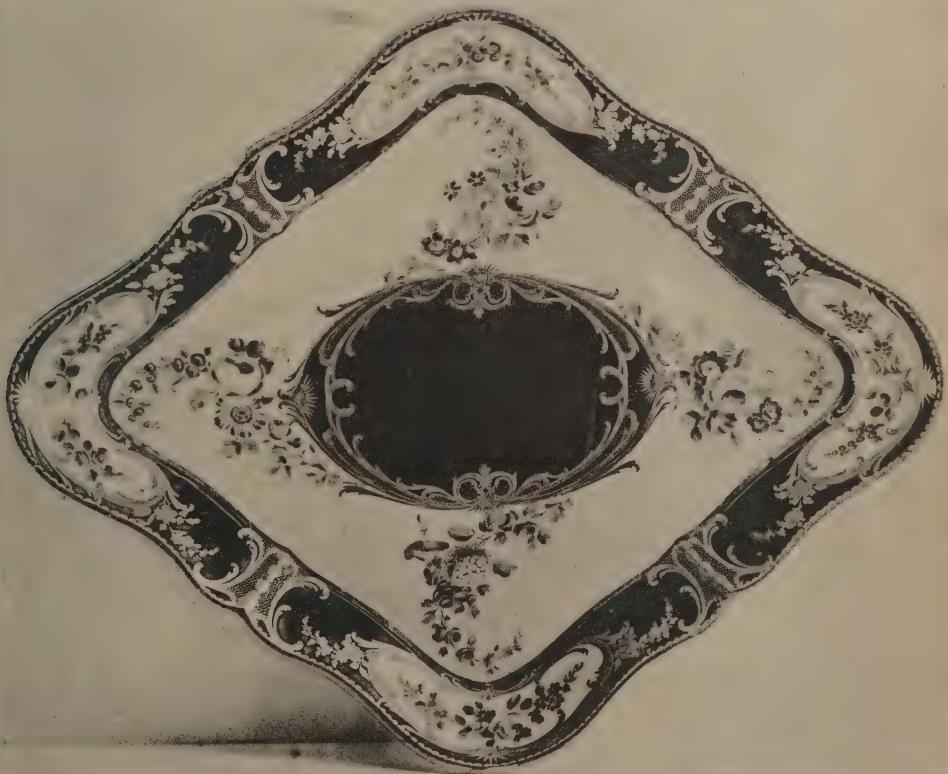
Adam had a special liking for rooms in the French taste, hung with Neil Gobelins tapestries. Such rooms were installed at Osterley, at Newby and at Croome. It is likely that the present piece of furniture was bought for the latter.

[See FRONTISPICE]

END OF SALE



34



71



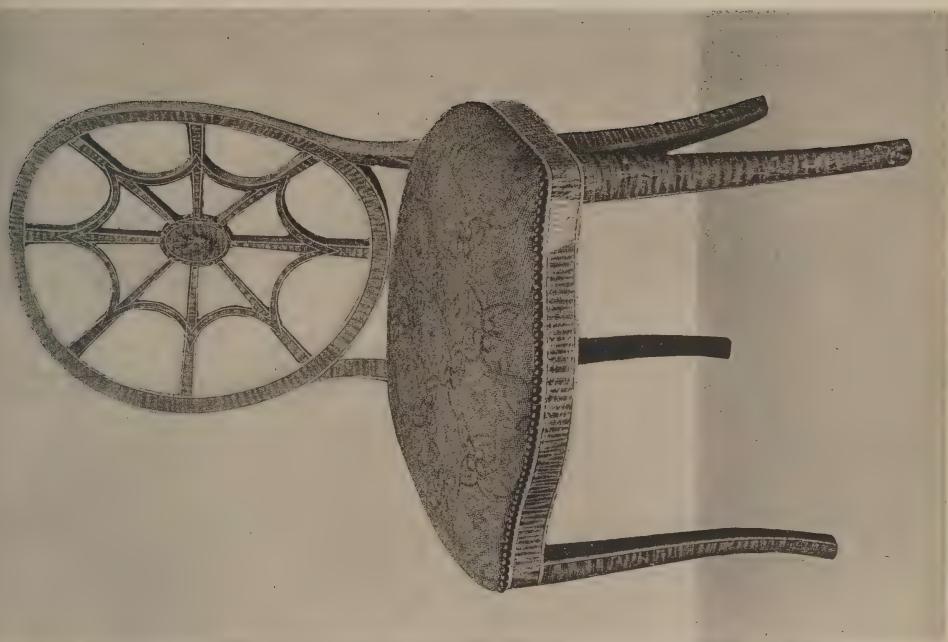
36



65



PLATE IV



164 AND 165



136

PLATE V





PLATE VII





PLATE IX



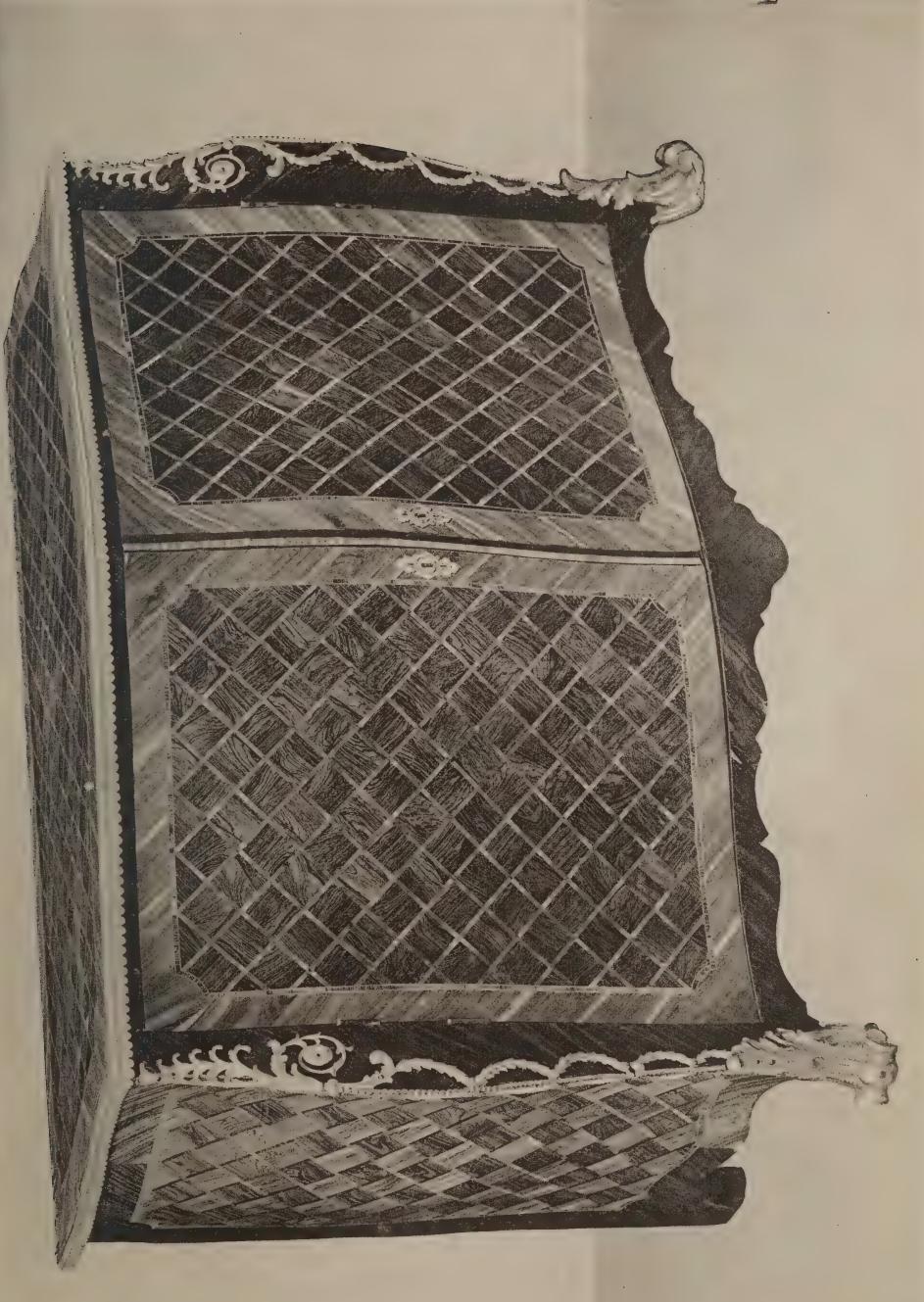
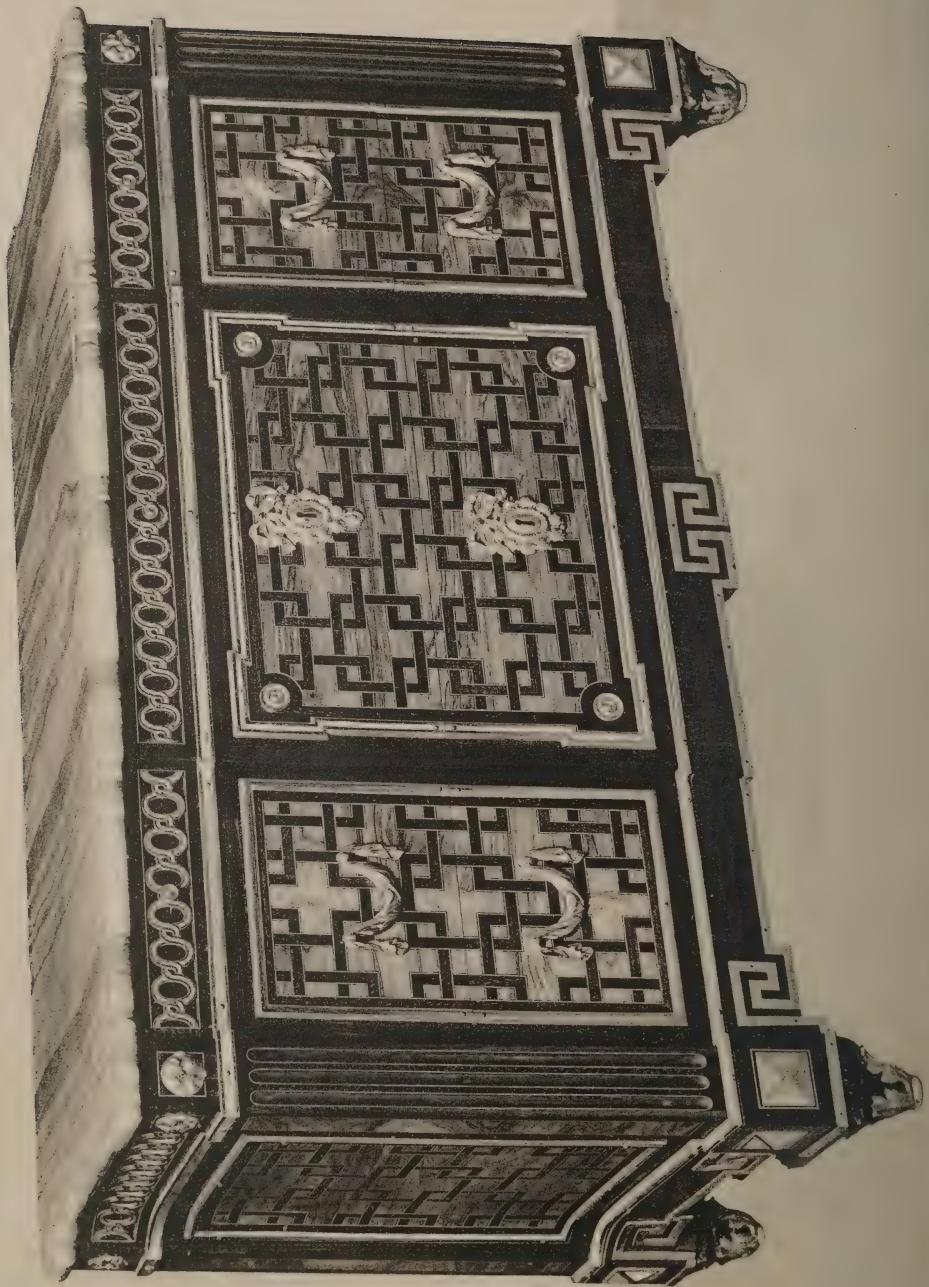


PLATE XI



SOTHEBY & Co.'s

SALE OF

FINE CONTINENTAL PORCELAIN

IMPORTANT ENGLISH AND FRENCH FURNITURE

25th June, 1948.

PRICES AND BUYERS' NAMES

LOT		£	s.	d.	LOT		£	s.	d.	
1	Asprey	..	14	0	0	43	Lissauer	..	30	0
2	Backer	..	7	0	0	44	Woollett	..	14	0
3	Koetser	..	14	0	0	45	Manheim	..	9	0
4	Koetser	..	17	0	0	46	Bensimon	..	65	0
5	Asprey	..	68	0	0	47	Mallett	..	48	0
6	Sestieri	..	34	0	0	48	Lissauer	..	26	0
7	Koetser	..	44	0	0	49	Mallett	..	26	0
8	Asprey	..	55	0	0	50	Nyburg	..	30	0
9	Asprey	..	32	0	0	51	Backer	..	70	0
10	Backer	..	36	0	0	52	Mallett	..	46	0
11	Koetser	..	11	0	0	53	Manheim	..	17	0
12	Davis, H.	..	120	0	0	54	Mallett	..	55	0
13	Asprey	..	42	0	0	55	Mallett	..	62	0
14	Davis, H.	..	40	0	0	56	Nyburg	..	24	0
15	Asprey	..	10	0	0	57	Nyburg	..	20	0
16	Asprey	..	34	0	0	58	Mare, G. le	..	44	0
17	Davis, H.	..	58	0	0	59	Woollett	..	16	0
18	Backer	..	60	0	0	60	Lambert	..	68	0
19	Sestieri	..	42	0	0	61	Mallett	..	46	0
20	Clegg	..	38	0	0	62	Mallett	..	50	0
21	Manheim	..	14	0	0	63	Lambert	..	78	0
22	Hunter, S.	..	24	0	0	64	Mallett	..	30	0
23	Asprey	..	50	0	0	65	Mallett	..	125	0
24	Delemosne	..	20	0	0	66	Backer	..	100	0
25	Lambert	..	30	0	0	67	Nyburg	..	90	0
26	Backer	..	16	0	0	68	Mare, G. le	..	100	0
27	Staal, C.	..	3	0	0	69	Banbridge, Mrs.	..	35	0
28	Manheim	..	3	0	0	70	Bensimon	..	42	0
29	Delemosne	..	7	0	0	71	Mare, G. le	..	115	0
30	Hunter, S.	..	24	0	0	72	Lambert	..	175	0
31	Lambert	..	17	0	0	73	Mallett	..	95	0
32	Sainsbury	..	18	0	0	74	Berandt	..	62	0
33	Hunter, S.	..	24	0	0	75	Luders	..	35	0
34	Van, G.	..	46	0	0	76	Meadows, H.	..	16	0
35	Backer	..	175	0	0	76A	Hart, Cdr.	..	95	0
36	Backer	..	58	0	0	76B	Dawson	..	350	0
37	Backer	..	10	0	0	77	Lloyd, F. K.	..	20	0
38	Mallett	..	24	0	0	78	Pratt	..	240	0
39	Mallett	..	18	0	0	79	Wolff	..	22	0
40	Woollett	..	9	0	0	80	Berandt	..	28	0
41	Congreve, Mrs.	..	45	0	0	81	Fischer Gallery	..	58	0
42	Mallett	..	40	0	0	82	Lloyd, F. K.	..	200	0

LOT		f	s.	d.	LOT	HTO 2	f	s.	d.		
83	Hart, Cdr.	..	28	0	0	131	Marples	..	130	0	0
84	Peter, R.	..	40	0	0	132	Cohen, A. J.	..	160	0	0
85	Hart, Cdr.	..	19	0	0	133	Congreve	..	110	0	0
86	Wolff	..	48	0	0	134	Rudkin	..	35	0	0
87	Nyburg	..	120	0	0	135	Staal, C.	..	110	0	0
88	Kinsley, Mrs.	..	125	0	0	136	Bushby, G. C.	..	195	0	0
89	Camerons	..	95	0	0	137	Ruben	..	560	0	0
90	Fischer	..	45	0	0	138	Harris, Moss	..	26	0	0
91	Keyser	..	125	0	0	139	Hunt, Mrs.	..	28	0	0
92	Birkett	..	65	0	0	140	Philadelphia				
93	Birkett	..	22	0	0		Museum of Art	200	0	0	
94	Facciotti	..	30	0	0	141	Birkett	..	48	0	0
95	Wolff	..	60	0	0	142	Pilkinton, Mrs.	..	16	0	0
96	Drury	..	42	0	0	143	Congreve	..	58	0	0
97	Congreve	..	38	0	0	144	Harris, Moss	..	80	p	0
98	Staal, C.	..	185	0	0	145	Blairman	..	185	0	0
99	Hunt, Mrs.	..	5	0	0	146	Harris, Moss	..	160	0	0
100	Berandt	..	28	0	0	147	Hunt, Mrs.	..	90	0	0
101	Camerons	..	135	0	0	148	Robinson, E.	..	58	0	0
102	Mare, G. le	..	65	0	0	149	Birkett	..	40	0	0
103	Lloyd, F. K.	..	26	0	0	150	Congreve	..	70	0	0
104	Ruben	..	22	0	0	151	Brandt	..	60	0	0
105	Birkett	..	32	0	0	152	Bucknell	..	28	0	0
106	Bucknell	..	20	0	0	153	Heal	..	50	0	0
107	Wolff	..	32	0	0	154	Boswell & Ward	..	48	0	0
108	Thorne	..	38	0	0	155	Congreve	..	65	0	0
109	Thorne	..	45	0	0	156	Mield	..	50	0	0
110	Birkett	..	12	0	0	157	Bartier, Lt.-Col.	..	100	0	0
111	Bucknell	..	80	0	0	158	Congreve	..	65	0	0
112	Farringdon, Lord	..	65	0	0	159	Congreve	..	135	0	0
113	Nyburg	..	24	0	0	160	Congreve	..	30	0	0
114	Wolff	..	78	0	0	161	Blairman	..	24	0	0
115	Wolff	..	55	0	0	162	Rubin	..	60	0	0
116	Bartier, Lt.-Col.	..	62	0	0	163	Rubin	..	30	0	0
117	Harris, Mrs. L.	..	85	0	0	164	Harris, Moss	..	320	0	0
118	Congreve	..	60	0	0	165	Harris, Moss	..			
119	Lee, Merton	..	42	0	0	166	Hunt, Mrs.	..	18	0	0
120	Best, J. W.	..	70	0	0	167	Cohen, A. J.	..	80	0	0
121	Staal, C.	..	280	0	0	168	Jeremy, Ltd.	..	65	0	0
122	Harris, Moss	..	200	0	0	169	Robinson, E.	..	420	0	0
123	Staal, C.	..	220	0	0	170	Jetley	..	450	0	0
124	Ruben	..	95	0	0	171	Partridge, Frank	..	120	0	0
125	Heal	..	24	0	0	172	Lee, Merton	..	680	0	0
126	Peter, R.	..	30	0	0	173	Partridge,				
127	Rubin	..	38	0	0		Frank	4,000	0	0	
128	Drury	..	115	0	0	Total of Sale	..	£16,808	0	0	
129	Robinson, E.	..	42	0	0						
130	Peter, R.	..	11	0	0						

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